"those enduring matinee idols"

FOR THE SERIAL LOVERS WHO STILL REMEMBER SATURDAY MATINEES

APRIL — MAY 1970
VOLUME 1 - CHAPTER 4

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You'll note while browsing thru this chapter of THOSE ENDURING MATINEE IDOLS that the first episode of DICK TRACY has been included. How so? — since the announced policy of TEMI is to discuss serials in chronological order by date of release. Fact is, the pre-planned course has not been altered — just modified to accommodate the whims of the editor. In-other-words, the DICK TRACY story will be winding-up, rather than commencing, when we arrive at its 1937 release date. Readers should heartily agree with this strategy.

By way of background, the character of *Dick Tracy* was introduced in Chester Gould's cartoon strip on October 12, 1931.

Republic Pictures purchased the filming rights in '36, and over the following five-year span made good use of *Tracy* in four serials — each one better than its predecessor, according to the most vocal historians. Baffling that of the four, only the initial effort has never been reissued. Could the producers have considered it below par? If that was the case, this editor begs to take exception and rate it #2, right behind the '41 DICK TRACY VS. CRIME, INC. (No argument that this one was *the best of the lot.)* Reasons why the '37 DICK TRACY is deserving of kudos include: the effective use of the supersonic airplane, "Wing," by the villains to create surreptitious mayhem; and, the inclusion of an intriguing, and unknown, "ring leader" who kept the writers/directors/film cutters/ AND AUDIENCE in a constant state of bewilderment.

The latter affirmation deserves clarification for those not familiar

This scene is from "*Human Sacrifice*", chapter 8 of DANGER ISLAND (Universal - '31). In peril is Lucile Browne. For a look "behind the scene," see pg. 39.

with the serial. So be it. In the establishing chapter, called *"The Spider Strikes"*, not one line of dialogue makes reference to the ring leader by specific name. It is always "he", "him", or "that man". Granted that when Dick Tracy discusses his antagonists, they are referred to generally as "The Spider Ring". Not until the foreward for the second episode (digressing on what has preceded) is *some* of the confusion unraveled, when a black silhouette of the ring leader is projected and specifically labeled *"The Lame One* — mysterious head of the Spider Ring."

Compounding the indecision and (presumed) discomfiture of the production people is the fact that when *The Lame One* is on-screen, his face is more times than not photographed in shadows, or he is seated in a high-backed chair with the camera shooting from behind. And at other times the camera remains riveted on his clubfoot. AH! — but the advertising photos clearly show the hideous-looking face of *The Lame One.* Why, then, the ruse on the part of the producer to keep hidden from the audience this grotesquely contoured, yet strangely fascinating, visage throughout the entire serial?

Other questions could be raised (and will be at the conclusion of TEMI's four-part version of the serial), but to do so now would spoil the story for those not around in 1937 when DICK TRACY, in the person of Ralph Byrd, blasted his way onto the screen.

CHANDU marks the closing of *"The Fetus Year"* ('34). The serial was significant for its elaborate sets, good cast, and ability to force Mascot Pictures to improve their own product. Since CHANDU was filmed as an independent, theaters regularly showing serials had to drop Mascot or Universal to play it. Mascot came out on the short end. But not for long.

Chapter 3
"On the High Seas"

Chandu is steered out of danger by the invisible hands of his occult guides.

At the Ubasti Temple, Vindhyan invokes sleep upon Nadji's eyelids. The plan is to remove her to the harbor where a high-powered vessel awaits to take her to the Island of Lemuria, which is the solitary peak of the sunken continent. There she will be sacrificed. But Chandu suddenly bursts upon the scene. Using "white magic," he is able to conquer the diabolical incantations of Vindhyan. With the unconscious Nadji in his arms, Chandu reaches his waiting car and Bob, and drives away to the curses of the foiled Ubasti.

Regent and her children depart for Tahiti. But after five days, Nadji still sleeps. Not even Chandu can break the spell. Nor does he know a Ubasti boat is following, and that Vindhyan has stealed his way aboard Prince Andra's yacht and hides in the hold.

An explosion sends the crew into panic. Vindhyan, with the now restored Nadji in his arms, reaches the rail of the ship and stands poised to leap into the sea with his victim!

Chapter 4
"The Evil Eye"

Before he can leap, Chandu hypnotizes Vindhyan in a terrific battle of wills. Dropping his victim to the deck, Vindhyan jumps into the sea and strikes out for his boat.

After his escape, it is discovered that not only the Prince has been murdered, but the explosion has destroyed the engines. With no chance of pursuing Vindhyan, they slowly head towards Suva, the nearest port.

At Suva, Chandu reports the murder. The Ubasti take advantage of his absence from the quarters of his sister and the Princess and kidnap the two, immuring them in a Temple dedicated to Ossanna. They plan to sacrifice Dorothy and remove Nadji to Lemuria. With the aid of occult powers, Chandu leads a rescue force to the Temple just in time to save his sister from a horrible death. Vindhyan is killed in the struggle.

Chapter 5
"The Invisible Circle"

As long as the Temple on the Island of Lemuria exists, Nadji (sees in a trance) a terrible fate from which it would seem impossible to escape. Chandu must find the Temple and destroy it. He leaves the women in Suva, and starts out. Meanwhile at Lemuria, the Mystic Voice of Ubasti instructs high priest Vitras (Vindhyan's "boss") that Nadji must be brought thither. So Nadji is captured at Suva, and Chandu makes a hasty return.

Vitras, determined to return Nadji to Lemuria and not become a captive of Chandu and the police, magically escapes thru "the mystic circle," which may be invoked by a demoniacal incantation only once in a magician's lifetime. Chandu knows the signs of the invisible "mystic circle." He is aware that even as he looks at it, Nadji is miraculously transported to Lemuria. And he can do nothing!

Chapter 6
"Chandu's False Step"

Vitras makes Nadji a prisoner in the cult's most sacred—and horrid—Temple on the Island of Lemuria. There she is doomed to be sacrificed so that her soul may enter the body of the mummified Ossanna, within whose tomb she is held until the rays of the North Star fall within the Temple dome.

On the ship, which authorities have loaned Chandu and friends to find Lemuria, mutiny is inspired by Ubasti agents and the compass is bewitched with their magic. But Chandu insists upon proceeding. In his magic-bowl, Chandu shows Bob the terrible plight and imminent danger of his beloved Nadji.

Worse—one of the mutinous crew floods the vessel and sends it sinking toward the bottom of the ocean!

Chapter 7
"The Mysterious Island"

On an improvised raft the party escapes from the submerging ship and lands exhausted (and coincidently) on the beach of Lemuria. Here Chandu detects the tracks of the ferocious cat-men, who even then are surrounding the rescued party and watching their prey. They attack Captain Wilson and kill him. The rest escape immediate death because it is willed they are to be protected for a more spectacular fate. Chandu, trying to find the hidden Temple, disappears into a cave which the black magic of his foes has opened beneath his feet!

Chapter 8
"The Edge of the Pit"

In the cave, Chandu is menaced by the cat-men that have been forbidden to kill him. Meanwhile, Vitras, knowing Chandu's power, has placed Nadji within "the mystic circle." He prepares for the feast that night when the cat-men will be turned loose on his captives. Chandu calls on his Yogi—and Tyba comes to his aid. On their way to the cave where the captives are held, Chandu is plunged into a pit. At the bottom is the hideous mother of the cat-men!

The Yogi had passed over the pit unharmed, yet he had not forseen the peril. After a fearful struggle with the tigress, Chandu emerges from his peril with the aid of his Yogi. He seeks Nadji, but to reach her has to accept the peril as well as the advantage of the "invisible oath," by which he reaches her side. Warned by her of Bob's immediate danger, Chandu hastens, still invisible, to Bob's aid. A huge pendulum with a swinging blade oscillates above the bound body of the young man!

Chapter 10
"The Crushing Rock"

Invisible hands liberate Bob, who escapes; but Chandu has overstayed his time, and becomes visible. He is captured. Chandu, now in the power of "The Mystic Voice" and of Vitras, has the alternative of betraying the location of the White Temple (of Tyba, his Yogi) or being subjected to a terrible death. When he refuses to betray his friend, he is taken to the "caves of the creeping waters." There he is being slowly drowned when Bob, who has been found by Tyba, comes to his aid—but at what appears to be the cost of his own life. Bob disappears into the underground labyrinths. Before Chandu and Tyba can solve Bob's disappearance, a piercing shriek assails their ears. It is Nadji's cry for help!

Chapter 11
"The Uplifted Knife"

Chandu, oblivious to his own peril, makes his way towards the Temple where the Princess is held, while the Yogi attempts to find Bob. Bob is now at the bottom of a pit where the hideous tigress—mother of the cat-men—lurks.

Dorothy and Betty are to be sacrificed before Nadji's tortured sight. The raised paw of the cat-god is about to claw them to death.

At the juncture, Nadji is promised that the lives of all her friends will be spared if she will give up Chandu and his love, and dedicate her body as a sacrifice to Ossanna. In despair, Nadji makes the promise. A defeated and repudiated Chandu is led from the Temple. The sacrificial knife is uplifted over Nadji's heart!

Last Chapter
"The Knife Descends"

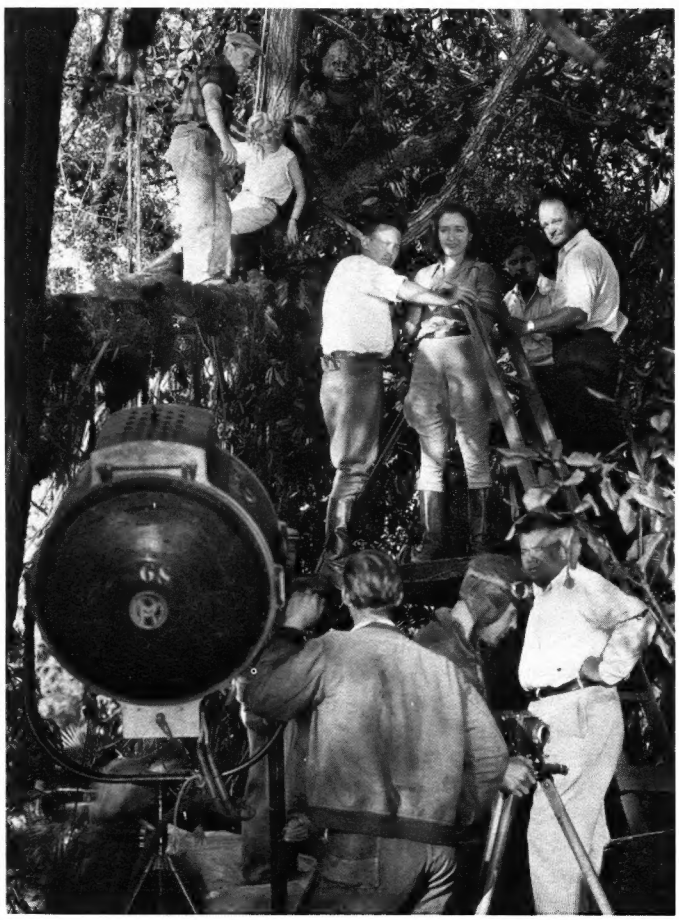
The cat-men, natural foes of the Ubasti, revolt—but are heedless of Nadji's safety.

The Ubasti feverishly proceed with the sacrificial ceremonial. If Ossanna is restored, all may yet be saved of the cult and its Temple. The knife descends towards the heart of the Princess. Outside the Temple, Chandu and his forces are captives of the cat-men.

Word is taken to Tyba in the White Temple. He releases the cat-men from the evil spell they have been under to the Ubasti. Strengthened by their freedom, they attack the Temple in time to save the Princess.

Once Nadji is safe, the Yogi calls down on the Temple the wrath of the heavens.

A thunderbolt destroys it utterly and the earth swallows it up along with the last vestiges of the mysterious and evil cult of the Ubasti. Chandu and the Princess are left in unclouded happiness (and each other's arms) at the fade-out.



CONVERGING ON LUCILE BROWNE

The scene from DANGER ISLAND that you viewed on page 37 didn't "just happen." It was carefully planned to whet the unquenchable thirst of serial addicts. Ten of the people who helped to make it succeed are shown at the left.

In the tree are Danny Fish (prop man), the actor playing the "ape", and Lucile Browne.

On parallel are (l. to r.) Ray Taylor, director; Beulah Hutton, who essayed the part of a "no-gooder"; Buddy Wyler, ass't cameraman; and John Hickson, cameraman.

On the ground are "Art," the electrician, with his back to the camera; Cecil Kellogg, playing a bit part; and V.O. Smith, the assistant director.

TEMI (timidly) converged on Lucile Browne (Flavin) and asked her to respond to a number of nosey questions. She kindly answered our inquiry.

"Ray Taylor directed the three serials that I did for Universal. He was great! He could get a lot out of an actor. A scene was usually rehearsed once for lines and action, then shot. If what you said made sense, it was printed — even if it wasn't exactly as it was in the script. Altho a lot of film was exposed in a day, there was no feeling of rushing. The cameramen on serials were magnificent. They got good pictures under severe disadvantages.

"At Mascot (where I also appeared in three serials) they utilized two directors on each chapter-play. One would shoot one day and one the next. Directors required a day to prepare but *actors just went on and on.*

"Reeves (Breezy) Eason was a great action director and could get actors to do most anything for him. I remember sitting by a tree (in LAW OF THE WILD) and letting him fire live bullets around me. Guess I had more nerve than brains in those days. Armand (Manny) Schaefer was much quieter, but also an excellent director."

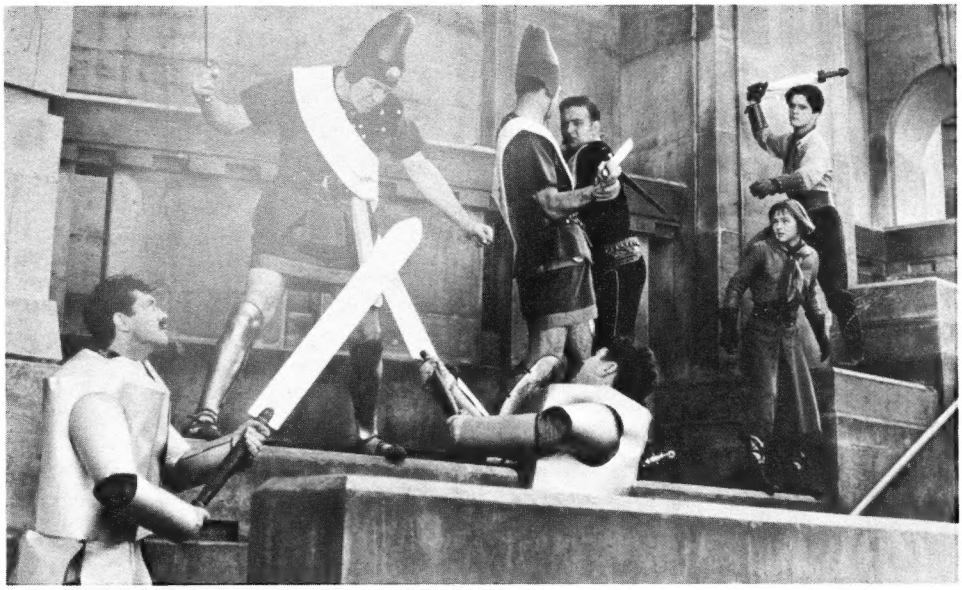
(Continued on page 48)

1935 marked the prologue to "The Wonderful Years" — the ten years that most of the best sound serials were released. But 1935 ("The Incipient Year") had its high spots. For example, Mascot's . . .

THE PHANTOM EMPIRE

CHAPTER TITLES

1. The Singing Cowboy
2. The Thunder Riders
3. The Lightning Chamber
4. The Phantom Broadcast
5. Beneath the Earth!
6. Disaster from the Skies
7. From Death to Life
8. Jaws of Jeopardy
9. Prisoners of the Ray
10. The Rebellion!
11. A Queen in Chains!
12. The End of Murania!



Battling Queen Tika's guards are (l. to r.) Pete (William Moore, later Peter Potter); Oscar (Lester "Smiley" Burnette); Gene Autry; Betsy (Betsy King Ross); and Frankie (Frankie Darro).

When Nat Levine, President of Mascot Pictures, announced to theater exhibitors that THE PHANTOM EMPIRE would be his first serial release in '35, he referred to it as "Mascot's greatest chapter-play achievement." And that it was — successfully combining two elements that would make "the kids' eyes pop ... their hair stand on end": a western setting that included a horde of hard-riding masked horsemen called "The Thunder Riders", plus a futuristic subterranean city (Murania) peopled with supermen who are ruled by a beautiful queen. Thrown in for good measure were robots, television sets, death-rays and flame-guns. (For the adults, there was a third popular ingredient: plenty of country music.)

Chapter one opened at the vacation resort, Radio Ranch, owned by Gene Autry and Tom Baxter (father of Frankie and Betsy).

"Yes, folks, it's Gene Autry making another raid on your time with his radio riders — broadcasting from Radio Ranch. We're about to bust right into your home with some real ranch music and singing." (Gene, Oscar and Pete, along with "the five original Beverly Hill Billies," go into their song: "Uncle Noah's Ark is a Madhouse Now.")

Then Frankie and Betsy Baxter, president and vice-president of the National Thunder Riders Club, are introduced and explain the origin of the name for their organization. In flashback, the youngsters are shown horseback riding in nearby Thunder Valley. Suddenly, a multitude of weird costumed horsemen appear. The sound from the horses' hoofs pounding on the hard desert sand is ear-shattering — not unlike that of rolling thunder. And so they tag the unexplained phenomenon as "Thunder Riders."

Back to the broadcast, Autry winds-up by saying: "Remember all you kids who can't come out to the ranch. You can form a Thunder Rider's Club in your own town and ride with us every afternoon. Just send in your name, and we'll send you a pattern so your mother can make you a costume."

Later, Frankie demonstrates his latest invention, a direction finder, to Betsy.

"There's those funny signals again!"

"Hey!, Frankie, the direction finder is standing on its head!"

So Frankie reports the odd happening to Gene. "You know those funny signals I've been getting for the last two weeks? Well, I got them again tonight. And my direction finder says they're *coming from straight down.*"

Betsy chimes in. "Hey! Do you suppose there is anything to any of those books that Frankie's been reading about a world underground with people and cities *and everything?*"

"Yes," agrees Gene laughingly. "Let's go see those scientists that came today. Maybe they can tell us something about it."

*

Enter the scientists led by Professor Beetson, who are in search of a rich uranium deposit on the ranch. They and their "gang" are not above committing murder to achieve their goal.

While searching for the uranium, two henchmen of Beetson sight a mysterious horseman.

"It must be a Muranian!" (Miraculous deduction.)

"Alive? Impossible!"

"I tell you it is!!!"

One of them takes a shot at the rider, who falls from his saddle. Presuming him dead they rush off in search of Beetson to report their discovery.

"Professor Beetson! Come-on!!! I found a Muranian!"

Returning to the scene. *"He's gone!"*

"I can see *that.*"

But the henchman is quick to observe on the ground what resembles a gas mask. "Here's proof! And there's the bullet hole!"

"You perforated his oxygen tank," Beetson concludes. "Evidently they can't function on the air we breathe. This is undoubtedly a breathing apparatus that permits the Muranians to live at ground level."

"It proves the Muranians live underground. Probably have since the first ice age — 100,000 years ago."

He must have had confederates who helped him to escape."

INDEED HE DID. His comrades had taken him to the high-speed elevator (reached by a secret entrance

in Thunder Mountain) that descended within a matter of seconds 20,000 feet to the city of Murania.

"Did I receive your report correctly, Argo?"

"Yes, your majesty."

"Surface men in our Garden of Light! It has never happened before, and it shall never happen again."

"No, your imperial majesty. It has never happened before, and it shall never happen again."

The ailing rider is brought before the queen and commended for his loyalty. She announces she has "seen everything" on her T.V. monitor. Then he is led off to the "radio revival chamber."

Queen Tika orders the T.V. monitor turned on again. She sees and hears Professor Beetson and his cohorts.

"Our next move is to get rid of Autry's partner."

"With those two out of the way, Radio Ranch will soon be deserted; and we'll have our discovery to ourselves."

"And a fortune in uranium. The principal thing now is to protect our secret from spies."

"Enough!" says the queen. The T.V. goes blank. Then, addressing Argo, "Our very civilization is at stake. The lives and future of all my subjects are in jeopardy because these inquisitive surface people seem bent upon discovery of our empire. *Send the Royal Guard to destroy the entrance to the Garden of Light!"*

*

Autry does not set foot in Murania until chapter 5. Hovering over him are Queen Tika (Dorothy Christy); Argo (Wheeler Oakman) and Rab (Warner Richmond).

The scene shifts to a meeting of the National Thunder Riders Club.

"The secretary will read the minutes of the last meeting."

"Meeting called to order at 4:00. Couldn't find any motto for our club. But thought it would be better to have a banquet than a motto. Meeting was adjourned because everybody got hungry."

"Does anyone have any suggestion for the motto?" Frankie asks.

Suddenly they hear the sound of "thunder" and rush outside. No sign of the mysterious riders seen earlier, but Gene's riderless horse comes galloping into the scene. Sensing Gene is in trouble, Frankie yells: "To the rescue! *That's our motto,* to the rescue!!!"

The costumed youngsters divide up in pairs to search for Gene. Not surprising, it's Frankie and Betsy who find him. He's none the worse for his experience and certainly suffers no mental impediment.

"Say, we got a broadcast at 2:00. If we miss it, we'll lose our contract."

"And that means we'll lose Radio Ranch. We'll have to ride like the dickens."

This scene is witnessed by Queen Tika and Argo on the T.V. monitor.

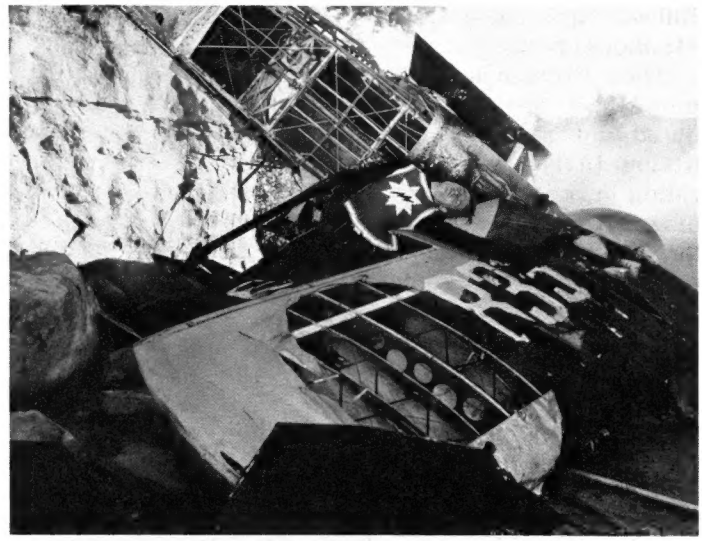
"There is the key to our entire situation."

"Explain yourself, Argo."

"If we capture Gene Autry, Radio Ranch would soon become deserted. And the entrance to our underground kingdom would forever remain undiscovered ."

"We can never allow Murania to become desecrated by the presence of surface people. Our lives are serene. Our minds are superior. Our accomplishments greater. Gene Autry must be captured ... Get the Captain of the Thunder Riders on the wireless telephone ..." (To the Captain) "Gene Autry approaches Thunder Valley. Capture him!!!"

Climax! The absence of background music was not missed, so deafening was the sound of the horses' hoofs of the Muranians while chasing after Gene, Frankie and Betsy. To escape the queen's riders, they lower themselves by a rope over a cliff. But the horses' hoofs of their pursurers part the rope sending the three (seemingly) *plunging toward death in the gorge below!*
[Editor's Note: Gene grabs a "limb" on the cliff-face, saving himself, Frankie and Betsy. Later in chapter two, the father of the youngsters is murdered by Beetson's group. Of more significance is the fact that until Queen Tika's concluding dialogue in episode one, her army is always referred to as the "Royal Guard." But a blunder is embarrassingly evident when she (for no apparent reason) calls her protectors the "Thunder Riders." Remember, it was Frankie and Betsy who earlier attached this metonym to the legion of masked riders.]



The climax of chapter 8. That's Autry in a Muranian costume. Directors were Otto Brower and B. Reeves Eason.

REPUBLIC PICTURES
PRESENTS

DICK TRACY

Produced by Nat Levine
Assoc. Producer - J.L. Wickland

Based on Cartoon Strip
by Chester Gould

DIRECTED BY

RAY TAYLOR
ALAN JAMES

THE PLAYERS

Ralph Byrd	Dick Tracy
Kay Hughes	Gwen
Smiley Burnette	Mike
Lee Van Atta	Junior
John Piccori	Moloch
Carleton Young	Gordon
Fred Hamilton	Steve
Francis X. Bushman	Anderson

The opening scenes of DICK TRACY focus on five criminals waiting, aboard a train, for a confrontation with their mysterious leader. (One of the five is millionaire Ellery Brewster, who makes a more definite contribution to the story when he reappears later.) Several wonder out loud of their leader's value to the organization.

"We understand each other. We're organized. What good is he to us?"

"Maybe he will have something to say about that when he comes."

"Suppose he does. He's not here and what if he were. Are we sheep that we follow him blindly?"

In the corridor of the moving train, the feet of a man are seen (by the audience). One foot has a thick soled shoe that produces a deliberate shuffling clump as he walks.

The Lame One opens the door to the stateroom and stands in the entrance. His hat throws a dark shadow on his face. Pointing, he demands a report from each of the five. But one of his miscreants (Korvitch) rebels...

"I'm thru with ya. The rest might be yellow and lick your boots, but not me. Not me!" Korvitch fires a gun at the shadowy figure. He reacts in horror as the bullet strikes, but the leader remains standing. Suddenly the lights go out...

Later, Korvitch is seen walking down a deserted street. Behind him can be heard the ominous sound of shuffling footsteps.

[Editor's Note: At this juncture, the film editors do an expert job of creating a menacing atmosphere. Eight fast scenes are cut back and forth between Korvitch's feet as he runs, and *The Lame One's* feet as he walks.]

When Korvitch believes he has eluded his pursuer, he stops to rest — sweat running from his face. Closing his eyes in relief, he is only to open them and react in terror as he sees the shadow of *The Lame One.*

As Korvitch stares at the shadow, a luminous disk, at the center of which is the sharp silhouette of a spider, is flashed upon his glistening forehead. There is a gunshot and Korvitch falls.

*

Enter Dick Tracy at his office in the Federal Building. With him are his brother, Gordon; Gwen Andrews, his secretary and laboratory assistant; Steve Lockwood, Dept. of Justice Operator; and Mike McGurk, "a loyal helper."

Conversation is centered on the report of "another spider mark case." Tracy comments that of seven people murdered, and branded with the spider mark, each turned out to be a well-known criminal. Since the murders took place all over the U.S., it has become a case for G-men to investigate.

Going forward to shake Gordon's hand, McGurk gets his fist caught in a flower vase. Thankfully this scene was eliminated from the finished product. Others (l. to r.) are Gwen, Gordon, Dick and Steve.

Then matters get around to the fact it is Dick's birthday, and a celebration has been planned at the country estate of Ellery Brewster. There a circus will be staged for orphans as well as Dick and his friends. But the master detective begs out, while the others go on.

It is at Brewster's that Junior, one of the orphans, makes his entrance. He and Mike McGurk engage in some frivolous banter. Mike's responses leave no doubt that his involvement in the story is strictly as an "idiot comic."

Brewster is with the group when a puppet show is announced. A recording of the *Dance Macabre* plays in the background while Martino, dressed as a clown, introduces the show. He then exits to join his partner, Andrea, in operating and speaking lines for the puppets.

Just as the performance begins, Brewster is called by his secretary to the phone. He walks into the study and toward his desk, oblivious to the toes of a man's shoes that are protruding from under a drape. Brewster picks up the phone, but *he is shot* before he can speak into the instrument.

The puppet show is winding-up when Brewster's secretary discovers the murder and runs for help.

Off to the house go the adults, while the orphans are rounded up by their teacher. All except Junior, that is, who hides. Once in the house Gwen is able to phone and summon Dick Tracy to the scene.

Byron Foulger		Korvitch
Richard Beach		Gordon (before)
John Dilson		Brewster
Louis Morrell		Potter
Edwin Stanley		Odette
Buddy Roosevelt		Burke
Herbert Weber		Martino

★

Music Harry Grey

Barry Shipman	Screenplay	Winston Miller
Morgan Cox	Original Story	George Mortan
William Nobles	Photography	Edgar Lyons
Helene Turner	Film Editors	Edward Todd
	Bill Witney	

CHAPTER ONE

THE SPIDER STRIKES

Martino and Andrea.

Dick arrives and quickly notices a piece of sawdust on the rug. Turning to Martino, he asks him if he comes in contact with sawdust in his work.

"We are puppeteers, sir. We do not perform in a sawdust ring."

In the room are two men (Arthur Potter and Walter Odette), who had earlier been viewing the puppet show.

[Editor's Note: Strangely, in the shooting script for the serial, Potter and Odette are introduced by Brewster (as philanthropists) to Gwen, Steve, Mike and Gordon, but the film cutters elected to delete this scene from the finished product. Thus, they are never, even casually, introduced nor is their presence in the story ever explained.]

Potter says, "We can all vouch for the puppeteers, Mr. Tracy. They were giving their performance at the time of the murder."

Tracy bends down and removes some sawdust from the cuff of Martino's trousers. He asks for an explanation.

"Some of my puppets are stuffed with it."

Suddenly Junior's face appears at the window. He pounds against the glass pane to gain attention. "Mr. Tracy. Look! Come here."

Three men are gathered at the puppet booth. One of them has a briefcase. They start to flee when they see Junior. But Junior is successful in catching up with one of them and begins fighting. Another commences to strike Junior with a chair.

A shot rings out! Dick Tracy's gun has taken perfect aim and saved Junior. Two of the three men are herded into the house. The third escapes.

The briefcase is found to contain a recording of Martino's voice. Tracy deduces that while Andrea worked both puppets and the record played Martino's dialogue, Martino went to the house, shot Brewster, and then returned to the booth in time to take his bow.

Mike and a uniformed policeman take Martino "down to the station" for further questioning.

Junior's teacher makes an appearance to find out why he has not joined the other orphans on the bus. Tracy asks to "keep the little rascal with me for a while" since Junior can identify the man who escaped. "His life won't be safe until this matter is cleared up." The teacher obliges.

It is then brought to light that Gordon was Brewster's attorney. Earlier he had accepted from him a sealed envelope that he was not to open unless something happened to him. Gordon agrees to go to his office, obtain the envelope, and then meet Dick "at the lab."

*

Studio publicity shot of Junior and Dick Tracy.

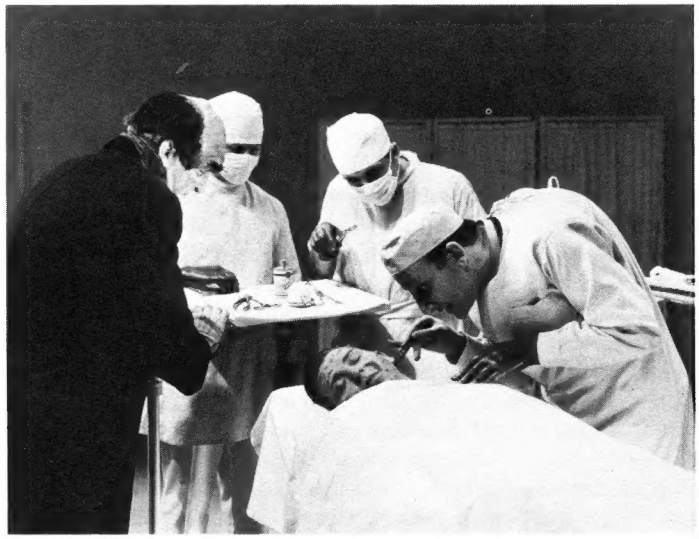
As Gordon drives along the highway, he has an awareness of being followed. He quickens his speed, but the other car continues to gain on him. When the cars are abreast, Gordon's is forced off the road and he crashes thru a guardrail. It rolls down an embankment and comes to rest against a tree. The wreckage catches on fire, but Gordon has been thrown clear.

Three men (from the pursuing car) run to Gordon. "He's still breathing. Let's get him up to the car."

*

Gordon is taken to Cragg's Head — hideout of "The Spider Gang" — where he is placed on an operating table.

The feet of *The Lame One* are seen as he walks toward the table. Bending over Gordon is Moloch, *The Lame One's* evil lieutenant.



Moloch informs *The Lame One:* "He won't die. But by means of this operation, a simple altering of certain glands, he will be unable to distinguish between right and wrong."

"In that event, he will be very useful to us."

*

Dick Tracy asks his superior, Clive Anderson, for full assignment to the case so he can find his missing brother. This is granted.

Two weeks before Martino is to be hanged for the murder of Ellery Brewster, the governor of the state confides to Tracy that he has received a threatening letter: ". . . and unless you stay the execution, the Bay Bridge will be destroyed at the hour of noon on the day of its opening."

*

Meanwhile, back at Cragg's Head, the bandages are removed from the "transformed" Gordon. His face is not recognizable due to contractions of the facial nerves, plus a scar and a streak of white hair.

"Can he be dominated, Moloch?" *The Lame One* asks.

"He is entirely incapable of recognizing evil from good."

Once *The Lame One* has proved to himself his mastery over Gordon, he gives him his first assignment.

"See this machine, Gordon. It is a model of the big one which we have. The one we shall use to destroy the Bay Bridge. Watch that vase . . ."

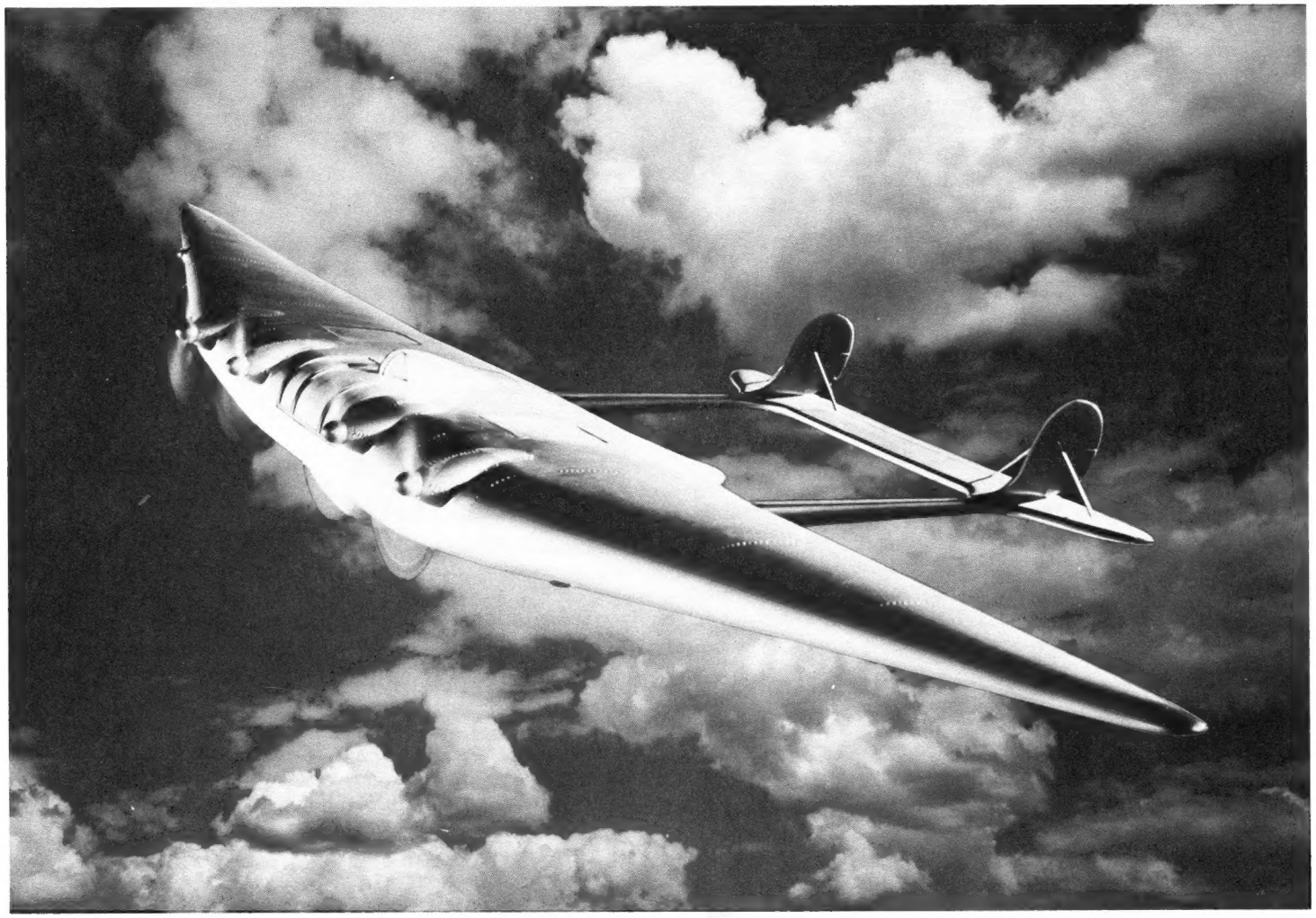
The Lame One turns the dials with his gloved hands. The vase disintegrates.

On the day the Bay Bridge is scheduled for dedication, Dick Tracy is successful in tracing the location of the typewriter used in preparing the threatening letter to the governor. While searching the premises, Tracy discovers a cycle chart. On the chart are words and figures: "Crystalization area and breaking point for steel. 36,000 cycles steel breaks."

Tracy (amazingly) deduces that sound is calibrated in cycles. "That's it! Sound vibrations. Caruso's voice could break a wine glass. It's not impossible. These fiends may have a machine that will disintegrate matter by sound."

Earlier, orders had gone out to keep every person and vehicle clear of the bridge. But now Tracy is alert to the fact that is exactly the tack his enemies had anticipated he would take.

"Steve, send out a conscription for every available truck to be driven onto the Bay Bridge. The more heavily loaded the better. *Caruso's voice could not have broken the glass had it been filled with wine!* We may be able to load the bridge with tons of extra weight and thereby destroy all their calculations."



The five minutes immediately preceding 12:00 noon are a whirlwind of frenzy as the story shifts back and forth between several scenes of action.

Near the entrance to the bridge is Burke, henchman of *The Lame One,* seated in a truck ready to block the passage of any other vehicles that might approach.

Overhead, *The Wing* makes its first appearance. Inside this super-modern aircraft are Gordon, several other men, and the disintegrating machine.

Not far from Bay Bridge is a "crowded mass of people" listening to the governor make the dedication.

Headed toward the bridge is a caravan of trucks. In one is Dick Tracy. Another contains Mike McGurk and Junior, with Junior driving.

Then, at the stroke of twelve o'clock, all hell breaks loose . . .

The Wing appears directly over the bridge. Gordon gives the signal and one of his men begins to manipulate the dials on the disintegrating machine.

A motorcycle officer rides along the street and past the governor and his audience announcing: "The bridge *. . . it's cracking up!!*"

Burke makes his move and blocks the entrance to the approaching caravan.

Gordon, aboard *The Wing: "Increase your power!!"*

The bridge sways.

Tracy leaves his own truck and calls for assistance in moving Burke's vehicle out of the entrance.

The Wing hovers over the bridge as it continues to sway; then, a portion of steel breaks away and falls on Tracy, knocking him to the ground. His attempts to push it away are futile.

More steel girders fall! Tracy is apparently killed!!!

(Continued in Next Issue)

Gordon and crew in cockpit of *The Wing*. Note actor Roy Barcroft at right. He was an "extra" — probably had no dialogue. Scene is from chapter #4.

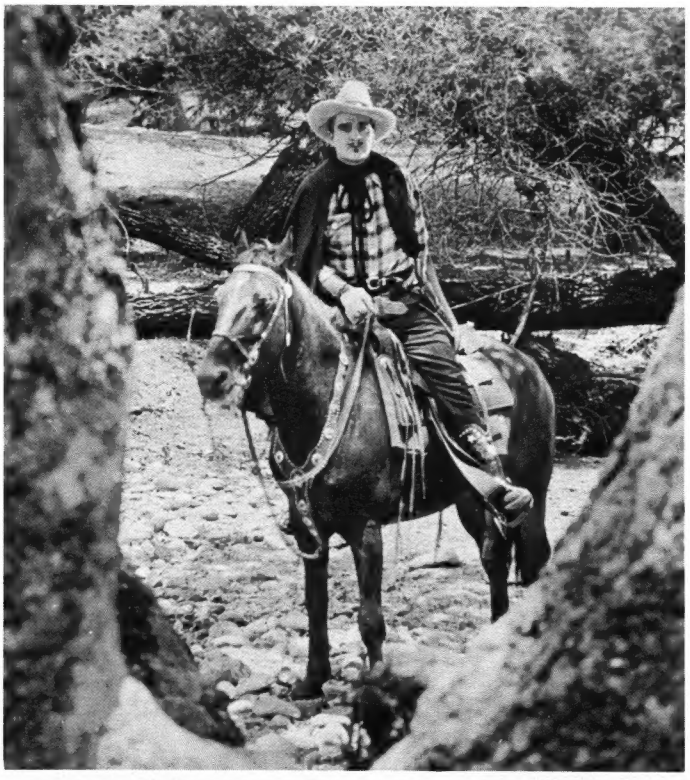
CHAPTER 13

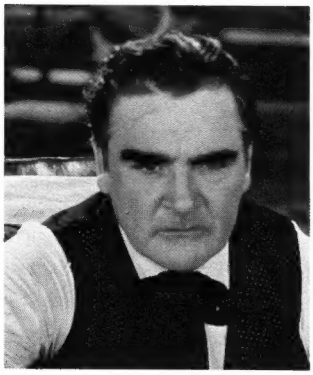
First, a salute to Bill Stewart and Woody Langley. They generously supplied many dates we were lacking for our necrology.

Obviously Chapter 13 has a new look. Included is our first use of a still, provided by Cecil Miller, from a silent serial. (The anticipated applause and dissentient remarks should be about evenly divided.)

Chapter 13 will continue indefinitely as a feature in TEMI since readers' responses have dictated this edict.

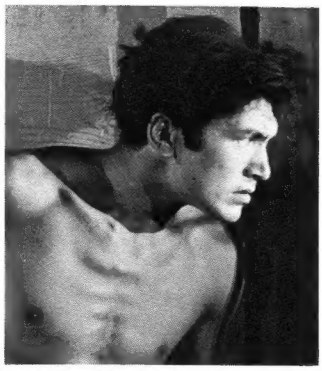
Stanley Andrews (1969) — His most famous serial role came in '38 in THE LONE RANGER as *Jeffries.* Once again Republic wisely cast an *actor* in the part of the villain. Later he alluded to TV and did the role of the narrator for *"Death Valley Days."*





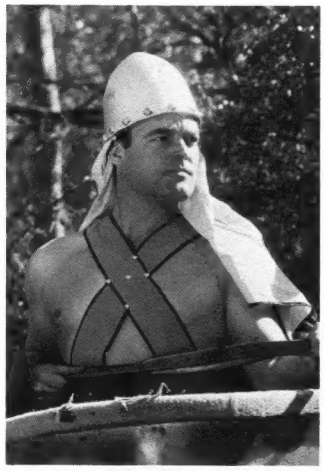
William Desmond (1949) — A silent serial star in his younger days, such as THE RIDDLE RIDER ('24), shown above. In the early 30's, Universal cast him in a supporting role in practically every serial they made. On the left, you see him as he appeared in BATTLING WITH BUFFALO BILL ('31).

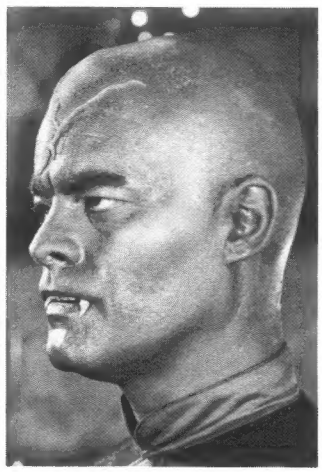
B. Reaves (Reeves) Eason (1956) — Directional credit on 14 Mascot, Republic and Columbia serials. Excellent manipulator of animals and people when it came to action sequences. But when the story moved inside, he apparently got bored. Case in point is UNDERSEA KINGDOM ('36). The physical activity still wears well today; but the "acting" is atrocious.



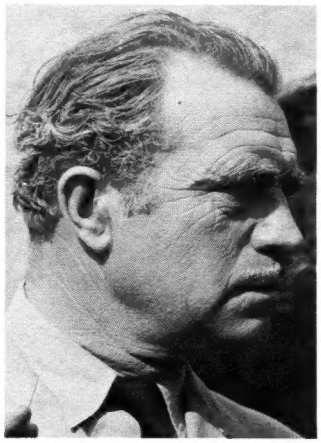
(Ray) Mala (1952) — Originally drew attention in the documentary film, *"Eskimo"* ('33). Republic gave him the lead in ROBINSON CRUSOE OF CLIPPER ISLAND ('36). However, he was not endowed acting-wise and physically for the role. Same can be said for his supporting role in HAWK OF THE WILDERNESS ('38).

Bob Mark (1968) — Long time make-up wizard for Republic Pictures. Really showed off his artistry when he created the grotesque-looking "dacoits" in DRUMS OF FU MANCHU, one of whom was John Merton (pictured below).





John Merton (1959) — He had a good part as *Moloch* in UNDERSEA KINGDOM ('36), shown at the left above. Strangely enough, he was not billed. On the right, you see him as he looked as *Loki* — slave to the DRUMS OF FU MANCHU ('40). Played mostly "character heavies" and did an expert job. Also was the father of six children.



William Royle (1940) — Nemesis of "bad guy" Henry Brandon on three occasions, starting with SECRET AGENT X-9 ('36). He was unbilled and didn't show until chapter #9. Then came JUNGLE JIM ('37) . . . and, of course, DRUMS OF FU MANCHU ('40). In between he was a villain, himself, in HAWK OF THE WILDERNESS and FLAMING FRONTIERS, both in '38.

THOSE ENDURING MATINEE FANS

Without serial FANS, there would be no TEMI. So it is only fair to give them an opportunity to speak out. Unfair is that space limitations necessarily mean abbreviating (in some cases omitting) the many fine letters received.

COMIC STRIP CHARACTERS

I suppose the movies' ultimate tribute to the success of a picture is a sequel, and they paid it to TAILSPIN TOMMY (pg. 31). TT IN THE GREAT AIR MYSTERY had a much stronger plot (also wilder). At least they got away from all of the natural or accidental chapter climaxes of the original. Universal established the idea that the actor didn't have to look like the drawn character by using two different *Tommys*. On the other hand, *Tarzan, Flash Gordon, Red Barry, Buck Rogers, Captain Silver,* and *Thunda* SEEM to have resembled Buster Crabbe (who played them all).

They would have had the devil's own time finding anyone who actually looked like the *Dick Tracy* of the '30s era. As to the later strips, I can't help wondering if they couldn't have found a *Tracy* by shaving Jack Holt. Not knocking the very good job of casting Ralph Byrd, of course.

Jim Stringham
Lansing, Mich.

* * *

ELUCIDATION

You were wondering (pg. 22) why Tom Keene used the name Richard Powers in DESPERADOES OF THE WEST (a dog of a serial, by-the-way). He felt that he had become type-cast in Westerns (which, apparently, he never liked) so he went back to New York and starred on Broadway as Powers. RKO then signed him to a contract and brought him back to Hollywood. He appeared in supporting roles in "*Crossfire*", among others, under the new name of Richard Powers.

Jobs had become scarce by 1950, so he did DESPERADOES. However, when Republic employed him later that year as a guest star in the Roy Rogers feature, "*Trail of Robin Hood,*" they insisted that he use the name Tom Keene once again.

Charles McCleary
Santa Monica, Calif.

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AMONG THE LIVING

I have received quite a number of letters from strangers and fans inquiring about my death in 1969 as reported in TEMI (pg. 22). I am alive and kicking — just finished a part in the new Jerry Lewis movie, "*Which Way To The Front?*". I don't believe they would call me from my grave to do this job. Maybe they will in the future when I have departed from the Hollywood heaven. I rather doubt it, nor could I care less.

I had a fire in my apartment on Thanksgiving night, and had to jump out of my 2nd floor bedroom window — rather catlike, and without the slightest hurt.

The next time I am dead, I'll send you a message from the other world. But thanks, anyway, for my premature obituary.

Martin Kosleck
L.A., Calif.

* * *

CAPTAIN MARVEL

About the *Capt. Marvel* costume (pg. 35). It was completely gray in color, with gold braid trim. Also, the sash was gold fabric. There were six costumes: 3 for Tom Tyler and 3 for his double, David Sharpe. Two of the six capes were of a lighter fabric for the "flying sequences" and Sharpe's stunts. The remainder of the heavier stuff was used for dialogue sequences and routine action.

Don Daynard
Unionville, Ontario

* * *

ENIGMA

What was the theme music for THE MIRACLE RIDER ('35)?

Urwin Hendrix
Lansing, Mich.

Do you know the address of Jack Mulhall? He is from Wappingers Falls, N.Y., and I contemplate a story for local papers.

Bob Tetzloff
Vails Gate, N.Y.

Jason Robards, Sr. (pg. 34) had a brief-brief role as a cantina owner in chapter #1 of ZORRO'S FIGHTING LEGION while the masked *Don Diego* avenges the death of his uncle, *Don Francisco*. Altho Robards did not receive credit (and deservedly so for such a small role) it is interesting to speculate as to why people like Guy D'Ennery (who played *Francisco*) did. You could always count on Republic to give billing to at least several players who either were killed in the first reel of the first chapter or only appeared fleetingly elsewhere. KING OF THE TEXAS RANGERS is an excellent example of billing inequities. Monte Blue is quickly assassinated within the first 5 minutes of chapter #1; Frank Bruno and Monte Montague are shot in reel two of the same episode; Herbert Rawlinson and Lucien Prival, as well as Frank Darien, are used very sparingly; but Bud Geary and Alan Gregg, who appear consistently thruout the serial, went uncredited. Perhaps someone out there in serial land can shed some light on this subject.

Woody Langley
Studio City, Calif.

ROY BARCROFT

Here are some of Roy Barcroft's comments about familiar serial names taken from a taped interview I had with him.

Allan Lane. Socially, we were friends. I would be a guest in his home and he would give me only one drink . . . quart size! It would last me all evening. But the moment we would step before the camera, we would become enemies. During a fight scene, he would get me in a corner and really hit me in the belly. Then, after the camera stopped, he would say, "Gee, kid, did I hurt you?" I would answer, "Did you hit me? I didn't feel anything." I could see that hurt his pride. Allan was very proud of his physical condition.

Linda Stirling. Linda was "our gal, our serial queen." Many people used to wonder why Roy Rogers and Republic's most popular leading lady never made a film together. It was simply that she was too tall for Rogers.

Herbert J. Yates (head of Republic). His hobby was making money.

Ramsay Ames (heroine of G-MEN NEVER FORGET). Beautifully stacked!

Jim Shoenberger
Chicago, Ill.

Regarding Roy Barcroft's appearance in MAN WITH THE STEEL WHIP ('54). I don't believe stock footage of Roy was used. His appearance as a sheriff, I agree, was hyprocrisy — but, if memory serves, he had done the law-man bit in VALLEY OF VANISHING MEN ('42) and PHANTOM RIDER ('46). Perhaps he was infiltrating the enemy camp to keep abreast of their methods — and what he'd be up against. How else could he have given representatives of the law such a hard time (on other occasions) in serials?

In SOS COAST GUARD, he had *two* roles. As the chap in the motor launch, he played "*Goebbels*" (?!!!). Later he returned as yet another henchman of Bela Lugosi named, appropriately, "*Black*" (for his heart??).

Eric Hoffman
Reseda, Calif.

* * *

SILENTS PLEASE

The difference between *silent* and sound serials was the fast pace. Since the silent actors seldom had to "mouth" lines, the action never slowed down. For example: while Charles Hutchison is being chased, he comes to an open drawbridge. He rides his motorcycle up one side of the bridge and "sails" ten feet over the opening to the other side. Another time, he and his girlfriend (his wife in real life) are being chased. They (conveniently) discover a log extending across a ravine. He wants to use it to escape. She doesn't, but finally agrees to sit on his shoulders while he traverses the gap. Halfway across he starts swaying from side to side. She yells, "What the hell are you doing?" And he replies, "Giving my fans a thrill!" His wife quit making serials with Hutchison because the ordeal of stunts left one side of her face paralyzed.

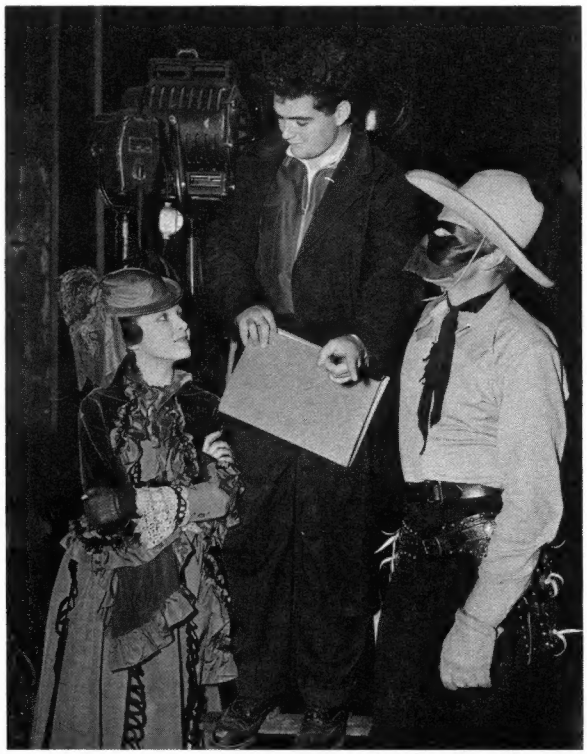
Steve Kozinski
N.Y.C.

THAT ENDURING "MATINEE IDOLS" EDITOR

DECISION. All future chapters will continue to be printed in blue/black ink. So that each episode has an identity of its own, the players used for the cameos in the masthead on the cover page will be changed. For this chapter we used Lucile Browne, shown while emoting in BATTLING WITH BUFFALO BILL (Univ.-'31), and THE CRIMSON GHOST (Rep.-'46).

*

FAITHFUL READER Woody Langley sent along the photo below. Our immediate reaction was: "Who's the kid?" Our face went pink upon reading the caption. The gentleman standing between Lynn Roberts and THE LONE RANGER in this Republic Pictures' publicity shot from '38 is none other than *director* William Witney. He was all of 21. Stranger, yet, prior to co-directing (with John English) THE LONE RANGER, he was a film editor on DICK TRACY, and had co-directed THE PAINTED STALLION, SOS COAST GUARD and ZORRO RIDES AGAIN. An amazing, *talented,* and prolific contributor to serials. Not so incidently he married Maxine Doyle, leading lady (to Ralph Byrd) in SOS COAST GUARD.



KUDOS. Two other people who kindly loaned us photos for this chapter of TEMI are Jim Stringham and Lucile Browne (Flavin).

*

A COMPATRIOT of ours in the (nostalgia) publishing field is B. Andrew Corsini. He's the brain behind MARQUEE — Journal of the Theater Historical Society. It's devoted to recording in words and (rare) pictures the history of the ornate *movie palaces.* Thrown in for added measure is the interesting story of theater operation. In its field, MARQUEE has no peer. You can obtain a sample copy of the mag (at no cost) *if you're a subscriber to TEMI.* Write MARQUEE, P.O. Box 4445, Washington, D.C. 20017.

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CONVERGING ON LUCILE BROWNE

(Continued from Page 39)

"I had to *learn* to ride a Western saddle for my first picture, "Last of the Duanes," in 1930, so the cowboys taught me. (I rode side saddle in LAST OF THE MOHICANS, '32, my first Mascot serial, and Western saddle, see page 28, in my last, LAW OF THE WILD, '34.) I can recall several things about WILD. Rin-Tin-Tin, Jr. was the "star", and you *worked* with him — you definitely did not pet or play with him between scenes; there were no lights on location and when it got too dark to shoot, the crew lit flares and held them so a few more scenes could be shot; Mrs. Nat Levine took me out to buy my wardrobe (see page 28) and she had quite a time finding the right hat (at the right price)."